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BIOGRAPHY.

LOGIER.

[TRANSLATED FROM THE FRENCH, FOR THE MUSICAL MAGAZINE.]

JOHN BERNARD LOGIER, the inventor of that system of instruction which bears his name, was descended from a French family who took refuge in Germany after the revocation of the edict of Nantes. He was born in 1780 at Kaiserslauten, in the Palatinate, where his grandfather and father had been organists. The latter accepted, in 1796, the situation of first violin in the chapel of the electoral prince of Hesse, at Cassel, and afterwards went to Göttingen where he was until his death the leader of the concerts directed by Forkel. At the age of nine years, Logier received from his father his first lessons in music and on the piano; but his favorite instrument was the flute, which he studied under the direction of Weidner. His progress on this instrument was so rapid that, at ten years of age, he was able to play at a public concert a symphony concertante with the son of his master. A short time afterwards he lost his parents, and an instructor was given him who wished to make him abandon music for commerce; but Logier fled to Marburg, where he had an uncle, his mother's brother. He there became acquainted with an Englishman who took him to London, and treated him as a son for

two years, only requiring, as a return for the good fortune he had procured for him, that he should play a little every day on the flute and piano. At this time (1805) the Marquis of Abercom organized a band for his regiment, which Logier entered as a flutist and followed into a city of the north of Ireland. Willmann, a German by birth, and father of the excellent clarinet player of London, was the leader of the band of this regiment, and whose daughter Logier married. In his leisure hours he composed music and gave lessons on the piano; which last occupation suggested to him his first ideas of a reform in teaching. After the peace the regiment of Lord Abercom was disbanded, and Logier, being out of employment, accepted the situation of organist at Westport, in Ireland, which was offered to him by Lord Attamund. His numerous occupations in this city soon made him desirous of finding an assistant in his duties as organist, and he thought of employing his daughter who was only seven years of age; but the stiffness of the fingers and the ill adaptation of the child's hands was an obstacle to the realizing of his plans. The idea then occurred to him of a machine intended to correct such defects. This was composed of one rod of the length of the Key-board, and upon which the hands are placed, and another cylindrical rod upon which slide two gloves as it were, open at the lower part, and in which the fingers are to be placed in order to be retained in a proper position. It is to this machine that M. Logier gave the name of *chiroplast*, and this name made his fortune—thus what at first had but a particular object in view now appeared to him to have become the basis of a system of education. He went without delay to establish himself at Dublin, where he began to put his method in practice; but his success exceeded his expectations; he was soon considered the best teacher of the piano in Ireland, and pupils came to him from all quarters. On arriving at Dublin he had accepted the direction of the music of Johnston's theatre; but the failure of that enterprise gave him the liberty which he required in order to devote all his attention to his system. Since 1811 he had taken out a patent for the *chiroplast*; this patent gave him the sole right to use his system of instruction, or of making grants of it. His success, confirmed by the rapid progress of his pupils in certain parts of music, fixed the public attention upon this system, and the industry which he used to extend it, in the excursions which he made during the year 1816 in Scotland and England, procured for him advantageous arrangements with many

teachers of music, and chiroplastic schools were established at Liverpool, Manchester, Chester, Glasgow, Preston, etc. Samuel Webbe, one of the most fashionable London professors, even took the journey to Dublin to visit Logier, and to acquaint himself with the mechanism of teaching by the new method which he afterwards put in practice in a public course of instruction.

The very success however of this method caused M. Logier much trouble. He had published, in the year 1816 an explanation of his system in an article entitled, *An explanation and description of the royal patent chiroplast or hand-director to pianoforte, etc.*, London, Clementi, in 4to. This article and the fame of the results of the new method aroused the susceptibility of all the professors of the piano; and made them fear the infatuation for this novelty and the loss of their pupils. They began to combine against the danger which seemed to threaten them, and the attack commenced with an anonymous pamphlet which had for its title, *General observations upon music and remarks on M. Logier's system of musical education, with appendix*, Edinburgh, Robert Burdick, 1817, in 8vo. This pamphlet, drawn from a great number of examples, and in which the new system was severely criticised, was circulated throughout England. M. A. de Monti, teacher of music at Glasgow, followed the example of the anonymous writer, and manifested but little good will for the chiroplast in an article entitled, *Strictures on M. Logier's system of musical education*, Glasgow, W. Turnbull, 1817, in 8vo. These two pamphlets produced the effect which their authors had promised themselves, for the public attention was quickly excited by them.

M. Logier being attacked with so little reserve thought that he could not defend himself to advantage, except by going to London himself to establish chiroplastic schools. Having arrived in that city, he invited the members of the Philharmonic society and some other musicians to an examination of the pupils of Webbe, which took place on the 17th of November, 1817, and at which nearly all the artists and professors of any renown who were then in London assisted. The vote was taken, but the most distinguished pianists present gave their approbation to the invention of M. Logier, who drew up an account of the examination, and published it at a most favorable time in a pamphlet entitled, *An authentic account of the examination of pupils instructed on the new system of musical education, by J. B. Logier*, London, R. Hunter, 1818, in 8vo. But his

adversaries would not allow him peaceably to enjoy his triumph, and troubled him with an ill humored critique entitled, *An exposition of the new system of musical education of M. Logier, with strictures on his chiroplast*; published by a committee of professors in London. London, Budd and Calkin, 1818, in 8vo. Among the names of these professors we may mention those of Attwood, Dr. Crotch, Latour and Ries. Irritated by the attacks of which he was the object, M. Logier replied to this critique, with a little too much severity, by another entitled, *A refutation of the fallacies and misrepresentations contained in a pamphlet, entitled, An exposition of the new system, &c.*, London, Hunter, 1818, in 8vo. The tone of this reply, and the little regard which Logier manifested in it for his antagonists, were not of a nature to allay the contest entered into against his system and his person. New pamphlets in which satire and pleasantries more or less gross were lavished upon him, rapidly succeeded one another. I do not know precisely every thing which has been published on this subject; but I remember the following titles of pamphlets in which M. Logier and his system are presented under a ridiculous aspect. 1st, *The Logerian system of teaching music*, London, Philipps, (without date) in 8vo. 2d, *The musical tour of Dr. Minim, A. B. C.*, London, W. Glindon, 1818, in 12mo. 3d, *Joel Collier redivivus, an entire new edition of that celebrated author's musical travels, etc.*, London, J. Asperne, 1818, in 8vo. 4th, *Logerian sensibility, or Marsyas in the chiroplast*, Bath, 1819, in 8vo.

The eclat which was attached to this dispute had the effect of bringing into fashion the system of instruction by the chiroplast. The association of Logier with M. Kalkbrenner, for the introduction of this system into the courses of instruction established at London, was a most happy event for the success of the new method. From this time the most distinguished persons were in the habit of frequenting these courses, and M. Logier derived very considerable advantage, in addition to the profits of the schools, by the sale of chiroplasts and of the music specially written for his courses, and by the granting of patents for the provincial cities. The report of the success of this method soon spread through France and Germany. At Paris, M. Zimmerman opened a course of instruction by the chiroplastic method which had great success during two years, and which was not given up until after a long and dangerous illness of the professor. In consequence of the reports which were made to

him of the method of Logier, the king of Prussia sent Dr. Fr. Stoepel to London, in order to study it from the inventor, and gave the latter an invitation to come to Berlin to organize courses of instruction. Logier arrived there on the 16th of August, 1822, and founded a school, the examination of which was so satisfactory five months afterwards, that the king entrusted M. Logier with the care of instructing twenty masters to spread his system through the principal cities of Prussia. This proposition having been accepted, the inventor of the chiroplast passed three years at Berlin, returning to London three months in each year to attend to his own business. In 1826 he was settled anew at Dublin, where he lived however in retirement, enjoying the fruits of his labors. F. Stoepel established at Munich a school on the Logerian system in 1826, and afterwards founded a similar establishment at Paris; this school, however, had but moderate success. Leipsic, Dresden, Frankfort-on-the-Main, Frankfort-on-the-Oder, Stettin, Naumburg, Stutgard and Hamburgh, had also successfully chiroplastic courses of instruction for the piano. M. Girschner, organist at Berlin, F. Stoepel, C. F. Müller, C. G. Wehner and some other professors and critics of Germany have written upon this system, and have derived profit from it. Long analytical articles upon the same system may also be found in the *Quarterly Musical Magazine and Review*, (t. 1, p. 111—139,) and in the *Gazette Musicale de Leipsic*, (t. 23 and 24.) The system of Logier is composed of various elements which ought to be examined separately, in order to be justly appreciated. Being divided into two principal parts, the execution for the piano and the harmony, this system has two things in the first section which are peculiar to it, namely, the chiroplast and the simultaneous performance of a certain number of pupils upon several pianos. The chiroplast cannot be considered as an essential point of the instruction, for it is designed only to correct the vicious positions of certain hands or deviations of the fingers—hands naturally well placed have no need of this assistance. Besides, it possesses the inconvenience of not allowing any except the most elementary movements to the fingers, since it forbids all action requiring the removal of the hand, whether by substitution of the fingers, or by passing the fingers over the thumb, or the thumb under the fingers. M. Kalkbrenner appears to have acknowledged its defects in this particular, for he has given it up and substituted in its place the *guide-mains*, which is only the lower part of the chiroplast separated from the rest of the apparatus. With

regard to instruction in the mechanical part, M. Logier has not introduced any change—indeed there was none to be made there, and the inventor of the chiroplast has not been able to dispense with giving his pupils particular lessons in this mechanism by the ordinary methods.

The most important part of this system consists in the simultaneous performance of a certain number of pupils upon several pianos; and it is for this part of his system that M. Logier has written the work which he has published under this title, *The first companion to the royal patent chiroplast, or hand director, a new invented apparatus for facilitating the attainment of a proper execution on the piano-forte, by the inventor*, Dublin, in 4to, 42 pages. This method, to which have been added three series of studies, duets, and trios for several pianos, (London, Clementi,) has been translated into French and published under this title, *Compagnon du chiroplaste, ou méthode de piano-forté*, (divided into four books, with progressive exercises) Paris, Carli. There is also a German edition of it, Berlin, W. Logier. The various parts of the pieces designed to be played by two, four or six hands upon different pianos, and by a certain number of pupils, being calculated for the different degrees of advancement of these pupils, present a very ingenious method of acquiring promptly, even for the youngest persons, a good idea of time and harmony. This mode of instruction is to instrumental music what singing together is to the voice; and it may be said to be a true creation which should be in use in all the great schools. The author of this notice has written some pieces for the course of M. Zimmerman, among which there are even septuors of which all the parts for both hands have a determinate object and a degree of advancement peculiar to them—and the result of their performance is a very rich effect and a rapid progress for the pupils. Many of these pieces have been published, but much the greater part of them remain in manuscript.

Harmony, the second part of the system of Logier, appears to have claimed his particular attention, and it is in this that he has labored with the most care. The first essay that he published upon this subject is in one of the sequels to his *Compagnon du chiroplaste*; he afterwards published *Logier's practical thorough bass, being studies of the works of modern composers*. London, Clementi, in 4to. This work is a practical application of the principles of the author of the chiroplast in the analysis of some pieces of many celebrated composers. Some years afterwards, M. Logier remodelled

all his ideas upon harmony in a work which he published at Berlin, and which was entitled, *System der Musik-Wissenschaft und der musikalischen Composition, mit Inbegriff dessen, was gewöhnlich unter dem Ausdrücke General-Bass verstanden wird*, Berlin, H. A. W. Logier, 1827, in 4to. At the same time there appeared a French translation of this book, entitled, *Nouveau système d'enseignement musical, ou traité de composition*, Paris, Schlesinger, in 4to, 289 pages. I have given, in the third volume of the *Revue musicale* (p. 61—66), a detailed analysis of this work which I shall not here repeat—it may be consulted in its proper place. But I shall content myself with saying, in summing up my opinion, that I have shown the book of M. Logier to be not a treatise on composition but harmony, in which he has mixed up some notions of melody and rhythm, and has too fully developed them for his object.

Independently of all the productions which have for their object his system of instruction, M. Logier has published as composer—1st, A grand concerto for the piano (in B flat), op. 13, Berlin, W. Logier—2d, a sonata for the piano, flute and violoncello, op. 7, *ibid.*—3d, an easy sonata for the piano and flute, op. 8, *ibid.*—4th, an introduction and grand march for the piano for four hands, op. 14, *ibid.*—5th, an introduction, fugue and two canons, op. 18, *ibid.*—6th, a grand sonata for the piano for four hands (in C minor), *ibid.*—7th, a little sonata for the piano alone, op. 10, *ibid.*—8th, English airs varied for the piano alone, Bonn, Simrock; Berlin, W. Logier—9th a grand sonata for the piano, flute and violoncello, op. 23, *ibid.*—10th, some marches and pieces for military music, London, Clementi—11th, a complete introduction to the keyed bugle, Dublin and London, in 4to.

THE VOICE.

[COMMUNICATED FOR THE MUSICAL MAGAZINE.]

Enough has not been said and thought of that wonderful instrument the human voice, which has served for the model of all musical inventions. It may be truly said to be a divine instrument, for it expresses all the varied states of the spirit with a truth and accuracy never misunderstood: for even infants comprehend its tones. It utters the natural language of the soul; and expresses in its delicate intonations all the emotions which human beings can experience.

In joy it laughs and sings; in sorrow it sobs and wails. In sadness it sighs and moans: in anguish it groans and exclaims: in agony it shrieks. It breathes out love in low, soft, sweet tones. In anger it is loud and harsh and jarring. In short, its varied and infinitely compounded sounds speak to all who hear them of what is passing in the depths of the spirit.

Were states of feeling all that we desired to communicate to each other, no articulation would be necessary; for no language is half so true to nature or half so powerful as the tones which the feelings dictate: so much is this the case, that often in artificial society the meaning of words are utterly disregarded in moments of high excitement; for the falsehoods which etiquette or hypocrisy draw forth are entirely contradicted by the tones of the voice; which cannot, at such times be tutored to deceit.

But there is much more to be communicated than emotions and states of feeling; and for these, conventional signs are necessary; and these, in combination with the tones in which they are uttered, or which are associated with the pictured signs of these tones give to the human instrument a power and pathos which is beyond all calculation in its effects upon the transient states or permanent characters of the human family. Language then, like the soul united to its body is partly spiritual, partly material; and is of course, capable of becoming immortal and eternal by separation of its two natures, and existing altogether, by its divine principle.

Considering the science of music in this light, how much its importance is increased: and how sedulously should we endeavor to imbue our souls with its heavenly powers! That such is its nature a few reflections will convince the most skeptical. Of all the fine arts, music is the only one which has ever been advancing, attaining higher powers, greater variety, and more perfect development. It can never be exhausted; for the delights of the unseen world flow through it into mortal ears; and thence, touching the immortal spirit in the heart. The beauty and excellence of the other fine arts consists in the truth and harmony with which they delineate outward nature; but the powers of music disclose the beauty and excellence of inward nature; which is inexhaustible. Who ever heard of a dying person wishing to gaze on a piece of architecture, a marble statue, or a painting, however perfect and exquisite they might be as works of art? But the sweet, soft solemn tones of music are at no moment of our mortal life so touching and powerful as in that sacred hour.

when the soul is taking leave of its earthly connections. And if a favorite poem is also delightful at such a season, it is because it is itself of the same spiritual nature, and gives out musical harmonies. The different styles of music in different countries, are in perfect harmony with and expressive of national character: and although the same remark is true of the other fine arts, it is by no means true to the same extent, for it is the music alone of a people which discloses the spirit of their character: while the attainments made in other departments of genius show the outward circumstances and the influences which have formed them. The well known fact that our country has as yet produced no musical genius, while sculptors and painters are numerous, confirms this sentiment. Our national character being yet in embryo, its music and harmonic spirit must be dormant.

In the view I have taken of music as a science it becomes apparent that it is the source of immense power in the world: and needs only to be duly appreciated, carefully cultivated, and properly applied, to produce civil, political, moral, and religious effects of the highest importance to man: and for which it was undoubtedly designed by the Infinite and Beneficent Being who created it.

Hints upon a Rational Method of Instruction for Teachers of Music generally, with special Application to the Piano Forte, by Conrad Berg.

[TRANSLATED FROM THE GERMAN FOR THE MUSICAL MAGAZINE.]

Preface by Gottfried Weber.

Our age is called enlightened, for to our present generation a new light has shone forth in many regions of human activity and knowledge—but, alas, this light is not always attended with warmth, but often, like every strong light, with strong shadows, and * * *

But that was not what I intended to write upon; it was only the progress of our enlightening in music, that I meant to touch upon, and that only in its most harmless branch—*instruction in music*.

But how, *harmless*? Alas, that this is not the case! and that the musical lesson is turned so often for the pupil to a lesson of real

misery, partly by mere mechanical teaching without any plan or system, partly by its opposite, a pedantic systematizing teaching without life, partly by other deficiencies in abilities!

True! this is what I wanted to speak of—of the misery, which is brought over the poor students, not by the difficulties of their studies, but by the ignorance and want of capacity of their teachers; verily a theme of misery!

But what is the cause of this general misery? It is mainly this, *that these people generally do not know at all, or they have not the good will to consider, what is meant by teaching, and what therefore constitutes the proper task for the teacher.*

If I were to tell a teacher of music: *Teaching is nothing else than to develop the talents of the pupil*, I should probably not tell him any thing new, yet I should declare a truth, upon which he might never yet have bestowed any thought, and from which he might never have drawn any conclusions.

I may be permitted here to point out one of these conclusions, the truth, that *to know a thing and to know how to teach it are two essentially different things.* For instance the art of playing the violin is very different from the art of developing the talent to play on the violin, which may lay dormant in another, and therefore he who can play the violin, is by no means capable as a matter of course to teach; he must rather in order to become a teacher *first learn how to teach.* But, however natural this appears, I appeal to thousands of teachers of music, to tell me frankly and truly, whether they ever have studied how to teach the art? They are musicians by profession, they want to live by the art, and as soon as possible to earn something by teaching; they look out for and get pupils, willing to learn. Full of joy for this auspicious beginning they set to work, without any more ado, to give lessons, and a player is at once made a teacher, nobody knows how. That they should have first learnt how to teach, does not trouble their mind for a single moment; or they hope, that the capacity for it will come by the practice; but that generally is a vain hope!

But of what use can *such* a teacher be to the pupil? He may play over the lesson to him, for him to imitate it; this is *something*; but it is not sufficient, nay, it is not even properly teaching;—he may show him the knacks of playing the instrument and certain advantages in its treatment; that also is *something*;—but it is all nothing in comparison to the chief task of the teacher, *to make the whole thing clear and easy to the pupil.*

But the more rare it is, to find a music teacher who *thinks* on his vocation and on a plan of teaching, and the greater the misery is, that this deficiency brings upon the poor pupils; the more we must thank the man, who not only seriously endeavors to gain a clear insight into his proper vocation, and its duties and means, but who also publicly pronounces the results of his thoughts and experience for the examination and benefit of others.

Such a man is C. Berg, and he has done this in the following "Hints," whose study and application cannot fail to promote the work of the teachers as well as of the pupils, and particularly to save the latter much misery and waste of time, trouble, labor and money.

INTRODUCTION.

In the first place, we must take into view two principal circumstances, without which a successful progress in the business of instruction would be impossible. They are, *the condition of the teacher and that of the pupil.*

I.—THE CONDITION OF THE TEACHER.

What is the teacher's object? What can he accomplish? What ought he to accomplish? What may he expect from his exertions? Here are four important points in relation to which we ought to have the clearest and fullest information.

1. *What is the teacher's aim?* Does he, as Schiller says, practise his art merely as a cow gives her milk? Does he do it merely because he is compelled by circumstances or by sheer necessity? Or does he engage in the business—as possibly he may—without himself knowing why? Or, having apprehended the superior intrinsic nature of the art itself, is it his aim to communicate this to his fellow-men?

Most obviously, we ought here to speak only of the last. The treatment which the subject has usually received needs no comment. It has at best been determined by accident, time, circumstances, some natural capacity, and above all by necessity: whereas, the exalted nature of the art raising it above this world, one must first struggle and rise to it, and none but a spirit which aspires to God can do it.

But what is this superior nature of the art? It is different in the case of each individual just according to the degree of his cultivation. Even the savage has a taste for music, while at the same time his ideas of it are entirely different from those of cultivated men.

We may remark in general that the inherent nature of the art is inscrutable. God has given it to man, I might say, that he in turn might become a creator, and by his works of art might demonstrate his divine origin. Of all the other sciences, music has something in its nature that is peculiarly remarkable, inscrutable, and divine; namely, its indications of another world. While the other sciences attain their utmost perfection when brought nearest to the expression of nature, music, on the contrary, would lose its truly ethereal character the moment it should paint or imitate the objects of the natural world. Not but its sounds may detect very numerous *indications* and *expressions* both of the physical and the moral world, (for indeed it is by these alone that it most clearly addresses itself to men,) I mean only that it ought never to be employed in the way of minute and critical delineation. Instead of thus minutely pointing out these delineations, the art would be much better served by being uniformly accompanied by its describing text.

But what are those exalted attributes of music in the midst of the common occupations of men? It certainly is one of the most beautiful and powerful bonds of society,—one whereby men of every variety of condition and sentiment come together and unitedly engage in a performance where selfishness has the least possible share, and where indeed it often is compelled to sacrifice itself to the general good. Is it not a delightful thought, that in a world where different interests of all kinds constantly cross and oppose each other, there is one social bond by which all the thousand varieties of human interest, and all the lines of human distinction disappear, while, in their stead, there springs up one harmonious whole?

But in what does this harmony consist? It would be extremely difficult, if not impossible, to exhibit and unfold all the ideas of harmony which pertain to a truly vigorous activity in the art and to its influence upon the sentient world. There belongs to it, in the first place, harmony in the nature of the artist himself, in his character and views,—harmony with his fellow-men, harmony in his own course of life. It is true that not every one is called to erect the edifice of his labors in this department upon so broad a foundation, and indeed it is not every one that has the capacity. But still there is none but may do good in his way. The best method of procedure is always that which is based upon some principal idea as its foundation. As it regards instruction in music, the principal idea is that which most clearly defines the nature of the art of music, and

imparts, unfolds, and inculcates it constantly without hindrance or obstruction.

Music consists of two principal constituent parts; 1. *Tone*, and 2. *its duration*, as reduced to a definite measure—*Rythm*. In like manner as the visible world presents itself to the eye by color and outline, the audible makes itself known to the ear by sound and time. Neither indeed can be separated from the other, while yet each is perfectly distinct. The absence of the one would be the chaos of the other.

Thus, *tone* and *time*, as developed by *intonation* and *movement*, are the two principal constituents in the nature of music, and it is to their development and inculcation, that the teacher must apply his utmost ability.

2. *What can the teacher successfully inculcate?* Surely that alone which is clear to himself. And therefore, he must commence by enlarging his own knowledge and arranging it into a systematic whole. The more he advances in his own acquaintance with the subject, the more successfully will he act in its communication to others. What is obscure and intricate to himself cannot of course serve his purpose of instruction to others; for it is always sufficiently difficult to *express* with proper clearness, even that which itself is most perfectly plain.

3. *What ought the teacher to accomplish?* He ought to make his efforts productive; and in order to do it, he must, above all things else, possess two qualities—without which all the rest are of but little or no value—namely, *faithfulness* and *zeal*. If he executes his office with both, he may,

4. *Expect the most desirable results:*—not indeed in all cases those upon which he would particularly calculate, but very frequently those that are far superior to his own anticipation; provided his exertions were not entirely confined to thoroughly barren and crude materials.

(To be continued.)

MEDICAL POWERS OF MUSIC.

Curious anecdotes are related of the effect of music upon animals. Marville has given the following amusing account of his experiments. "While a man was playing on a trump-marine, I made my

observations on a cat, a dog, a horse, an ass, a hind, some cows, small birds, and a cock and hens, who were in a yard under the window : the cat was not the least affected ; the horse stopped short from time to time, raising his head up now and then as he was feeding on the grass ; the dog continued for above an hour seated on his hind legs, looking steadfastly at the player ; the ass did not discover the least indication of his being touched, eating his thistles peaceably ; the hind lifted up her large wide ears, and seemed very attentive ; the cows slept a little, and, after gazing at us, went forward ; some little birds that were in an aviary, and others on trees and bushes, almost tore their little throats with singing ; but the cock who minded only his hens, and the hens who were solely employed in scraping a neighboring dunghill, did not show in any manner that the trump-marine afforded them pleasure." That dogs have an ear for music cannot be doubted : Steibelt had one which evidently knew one piece of music from the other : and a modern composer, my friend Mr. Nathan, had a pug-dog that frisked merrily about the room when a lively piece was played, but when a slow melody was performed, particularly Dussek's Opera 15, he would seat himself down by the piano, and prick up his ears with intense attention until the player came to the forty-eighth bar ; as the discord was struck, he would yell most piteously, and with drooping tail seek refuge from the unpleasant sound under the chairs or tables.

Eastcot relates that a hare left her retreat to listen to some choristers who were singing on the banks of the Mersey, retiring whenever they ceased singing, and reappearing as they recommenced their strains. Bossuet asserts, that an officer confined in the Bastille drew forth mice and spiders to beguile his solitude with his flute ; and a mountebank in Paris had taught rats to dance on the rope in perfect time. Chateaubriand states as a positive fact, that he has seen the rattle-snakes in Upper Canada appeased by a musician ; and the concert given in Paris to two elephants in the Jardin des Plantes leaves no doubt in regard to the effect of harmony on the brute creation. Every instrument seemed to operate distinctly as the several modes of the pieces were slow or lively, until the excitement of these intelligent creatures had been carried to such an extent that further experiments were deemed dangerous.

The associations produced by national airs, and illustrated by the effect of the *Rans des Vaches* upon the Swiss, are too well known to be related ; and the *mal de pays*, or *nostalgia*, is an affection

aggravated by the fond airs of infancy and youth during the sad hours of emigration, when the aching heart lingers after home and early ties of friendship and of love. It is somewhat singular, but this disease is frequent among soldiers in countries where they are forcibly made to march; but is seldom, if ever, observed in the fair sex, who most probably seek for admiration in every clime.

The whims of musical composers have often been most singular; Gluck composed in a garden, quaffing champaign; Sarti, in a dark room; Paesello, in his bed; Sacchini, with a favorite cat perched upon each shoulder. The extraordinary fancies of Kotzwara, composer of the "Battle of Prague," are too well known, and led to his melancholy, but unpitied end.

Great as the repute of the most popular musical performers, whether vocal or instrumental, in the present day may be, and enormous as the remuneration may seem, the ancients were more profuse in their generosity to musicians and the factors of musical instruments. Plutarch, in his *Life of Isocrates*, tells us that he was the son of Theodorus a flute-maker, who had realized so large a fortune by his business, that he was able to vie with the richest Athenian citizens in keeping up the chorus for his tribe at festivals and religious ceremonies. Ismenias, the celebrated musician of Thebes, gave three talents, or £581, 5s. for a flute. The extravagance of this performer was so great, that Pliny informs us he was indignant at one of his agents for having purchased a valuable emerald for him at Cyprus at too low a price, adding, that by his penurious conduct he had disgraced the gem. The vanity of artists in those days appears to have been similar to the present impudent pretensions of many public favorites. Plutarch relates of this same Ismenias, that being sent for to play at a sacrifice, and having performed for some time without the appearance of any favorable omen in the victim, his employer snatched the instrument out of his hand, and began to play himself most execrably. However, the happy omen appeared, when the delightful bungler exclaimed that the gods preferred his execution and taste. Ismenias cast upon him a smile of contempt, and replied, "While I played, the gods were so enchanted that they deferred the omen to hear me the longer; but they were glad to get rid of you upon any terms." This was nearly as absurd as the boast of Vestris the Parisian dancer, who, on being complimented on his powers of remaining long in the air, replied, "that he could figure in the air for half an hour, did he not fear to create jealousy among his comrades." *Curiosities of Medical Experience.*

CENTENNIAL OF THE MESSIAH.

Handel's giant work of the Messiah, the one which has most contributed to make his name imperishable and every where known; a work which after a hundred years has lost none of its truth and reputation; the choruses of which, especially its glorious "Hallelujah" are still esteemed and universally known, and will remain so as long as true music shall be understood and appreciated by men; this work was first brought out in public in 1741, just a century ago this year. The exact date seems to be somewhat in dispute; it is generally assumed to have been the 12th or the 14th of April, but his own manuscript of the score, in the library of the king of England, has the following dates; begun on the 22d August, finished the 12th and performed on the 14th of September 1741; and we must take this latter date therefore to be authentic.

How few composers of his time can boast at present of a more than historical reputation, and what single composition of that time is there so generally known as the Messiah? Wherever a sufficient choir is formed, there the choruses of the Messiah above all things are introduced and heard!

What can we do to celebrate the Centennial of this master work? what will our musical societies do?

CONCERTS.

We have at this time only to mention repetitions of former concerts, yet the number of concerts was fully equal to that of the previous weeks, and the interest of the public seems to be unabated. They were all well filled and the audiences expressed much gratification, and truly they were a series of well selected and well executed performances, both those of the societies as well as those of individuals. In its instrumental concerts the Academy takes a high stand by giving good compositions by means of the best orchestra in Boston; and the Handel and Haydn society benefits itself and the public by the prolonged engagement of Mr. Braham. This singer improves upon hearing him oftener, and his second performance in the Oratorio of David pleased us much more than the first. He took his part in a more simple, yet in a nobler style. The concert of the society on last Sunday was a still more gratifying performance. To Mr. Braham's last song in it however, we can by no means give our full approbation. It was Luther's Judgment Hymn, a German Choral, in the true protestant style, speaking in its measured rhythm, and its beautifully clear and powerful succession of chords, with irresistible earnest to the heart, and we certainly cannot pardon Mr. Braham's embellishing this *choral melody* and closing it by a prolonged figurative cadenza. That his voice in this solo was throughout a little too flat we will easily excuse, by the fact that the pianoforte to which he had sung his previous songs was half a tone flatter than the organ.